



ROGER WAGNER
Conductor

JACOB KRACHMALNICK
Concertmaster

MONDAY EVENING, MARCH 20, 1972, AT 8:00 P.M.

MARK TAPER FORUM

**LOS ANGELES MASTER CHORALE
CHAMBER SINGERS
AND LITTLE SINFONIA ORCHESTRA**

ROGER WAGNER, Music Director

DEUX MOTETS (sur des thèmes grégoriens)

Maurice Duruflé
(b. 1902)

UBI CARITAS

*Where charity and love prevail,
there is God.*

TOTA PULCHRA ES

You are all lovely, Mary.

L'ENFANCE DU CHRIST: L'ADIEU DES BERGERS

Hector Berlioz
(1803-1869)

*Dearest babe, may God bless you and
your parents.*

DEUX MOTETS

Francis Poulenc
(1899-1963)

O MAGNUM MYSTERIUM

*O great mystery and wonderful sacrament
that animals should see the Lord born and
lying in a manger.*

TENEBRAE FACTAE SUNT

*A great darkness fell over the earth
when they crucified Jesus of Judea.*

MUSIQUES ROYALES

Jean-Baptiste Lully
(1632-1687)

THESEE: OUVERTURE

ATYS: AIR POUR LA SUITE DE FLORE

THESEE: MARCHE DE SACRIFICATEURS

MOTETS DE FEU: DE PROFUNDIS

Michel Richard de La Lande
(1657-1726)

SOLO AND CHORUS: DE PROFUNDIS

*Out of the depths I cry to You, O Lord!
Lord, hear my voice.*

PAUL HINSHAW, Baritone

ARIA: SUSTINUIT ANIMA MEA

*My soul has relied on His word:
My soul has hoped in the Lord.*

ANDREE JORDAN, Soprano

ARIA: QUIA APUD DOMINUM

*For with the Lord there is mercy.
And with Him plentiful redemption.*

KENNETH WESTRICK, Tenor

CHORUS: REQUIEM ETERNAM

Eternal rest grant unto them, O Lord:

ET LUX PERPETUA

And let perpetual light shine upon them.

In memoriam: Eugène Cardinal Tisserant

INTERMISSION

TROIS CHANSONS

Maurice Ravel
(1875-1937)

NICOLETTE

*Nicolette is walking in the fields. A grey wolf
wants her to go to Grandmother's. She runs
away. A handsome page wants to be her lover.
She turns away. An old, fat Lord offers her all
his gold. She runs to him and is never seen in
the fields again!*

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TROIS BEAUX OISEAUX DU PARADIS

Three lovely birds from Paradise have flown to me (my love is in the war). The first bird is blue as his eyes. The second is white and brings a kiss. The third is bright red. "What do you bring?" "A heart all crimson red." "Ah! My heart grows cold. Take it also."

JEANNINE WAGNER, Soprano

RONDE

"Do not go into the forest of Ormond, young girls," say the old women. "It is full of satyrs, centaurs, and ogres." "Do not go into the forest of Ormond, young men," say the old men. "It is full of nymphs, dryads, she-devils, and evil fairies." "We will never go to the forest of Ormond. There are no more satyrs and nymphs. Ill-advised old men and women frightened them all away!"

CONCERTO DA CAMERA

Arthur Honegger
(1892-1955)

ALLEGRETTO AMABILE

ANDANTE

VIVACE

SHERIDON STOKES, flute
JOHN ELLIS, english horn

TROIS CHANSONS

Claude Debussy
(1862-1918)

DIEU! QU'IL LA FAIT BON REGARDER!

Lord! Lovely hast Thou made my dear.

QUANT J'AI OUY LE TABOURIN

When I hear the tambourine calling us to the fair at dawn, I don't even lift my head from the pillow.

YVER, VOUS N'ESTES QU'UN VILLAIN

Winter! What a rascal you are! Spring is lovely. All the flowers blooming. But you, winter, with your snow, wind, and hail all the time. I wish I could exile you. You're a rascal!

CANTIQUE DE JEAN RACINE

Gabriel Fauré
(1845-1924)

*Word of the Most High, our only hope:
Divine Savior, cast your love upon us.*

TROIS CHANSONS DE LA RENAISSANCE

Claude le Jeune
(1528-1600)

REVECY VENIR DU PRINTANS

*Now returns once more the springtime,
playful love and lovely playtime.*

AU JOLY BOIS

*Roaming the woods, I am haunted by my
sorrow.
My love is lost forevermore!*

Claudin de Sermisy
(c. 1490-1562)

IL EST BEL ET BON

*He is handsome and good. He does not
beat me and he feeds the chickens.*

Passereau
(XVI century)

RODGERS ORGAN from Averett's Music Company, Fullerton

This project is supported by a grant from the National Endowment for the Arts in Washington, D.C., a Federal agency.

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Latecomers will not be seated until the first convenient pause in the performance. / Invited guests are welcome backstage after the performance; use performers' entrances: Grand Ave. side of Plaza for Pavilion, corner of Temple & Grand for Ahmanson, and rear of theatre for Forum. / Use of tape recorders and/or cameras prohibited in auditorium. / Your use of a ticket constitutes acknowledgement of willingness to appear in photographs taken in public areas of The Music Center and releases The Music Center Operating Co., its lessees and all others from liability resulting from use of such photographs. / Program and artists subject to change. / Patrons cannot be paged during a performance. Individuals expecting emergency calls must leave their seat numbers with the House Manager.

MUSIQUE CULINAIRE
by ARTHUR F. EDWARDS

"Planning a program is like planning a good meal . . . You don't end a meal with a roast. You finish with a light dessert." — Roger Wagner, 1972.

French music, like French cuisine, is unique. From the time of Charlemagne, who imported musicians from Rome and proceeded to transform the Roman liturgy, France has played an important, if occasionally insular role in the development of Western music.

In her periods of greatest influence (particularly during the middle Baroque and the early years of this century) France has produced a highly stylized, extremely cultured, sometimes artificial body of music. Spontaneity has seldom (except in folk-songs and provincial cuisine) been considered a desirable trait. *Haut cuisine* and *musique classique* tend to improve upon nature. Unskilled efforts produce a desiccated, stylized rapidity, but in the right hands the result is exquisite perfection.

Inspired by remarks of *Le Grand Roger*, we offer the following pleasant conceit for your delectation. May the effect be worthy of the music and the food of *La Belle France*.

UN REPAS DE MUSIQUE

Paté Maison

Deux Motets: Duruflé. These exquisitely honed adaptations of chant hymns (two of a group of four), like a mild paté, prepare one for the repast to follow.

Soupe a l'Oignon gratinée

L'Adieu des Bergers: Berlioz. Distinctively flavored, little substance — not filling.

(*Montrachet*, 1964—a white Burgundy from Côte de Beaune)

Escargots Bourguignons

Deux Motets: Poulenc. A peculiarly French delicacy—"with plenty of garlic." (R.W.)

Coquille Florentine

Musiques Royales: Lully. Lully, the father of French opera, the developer of the Baroque orchestra, protégé of Louis XIV who elevated him to the nobility, was born Giovanni Baptista Lulli in Florence, Italy! It may reassure those shocked by the above to know that his entire adult life was spent in close proximity to *le Roi Soleil*. His early demise was brought about by an overly vigorous downbeat causing a

fatal abscess in his foot (they pounded the floor with large batons in those days).

Médailles de Saumon en Aspice De Profundis: de La Lande. A small portion (four out of eleven sections).

It was the privilege of the Chorale to meet Cardinal Tisserant in Rome during their 1966 tour. Dean of the College of Cardinals, prefect of the Sacred Congregation for the Oriental Churches, administrator of the Vatican library, linguist, and paleographer, Tisserant had been honored by France as a hero during the First World War.

(*La Romanée Conti*, 1967—the greatest and scarcest Burgundy.)

Faisan à la Périgieuse

Trois Chansons: Ravel. The composer, serving as his own lyricist, has created a rich and complex concoction aptly matched by pheasant with truffles.

Noisette d'Agneau garniture

Concerto da Camera: Honegger. After the fantasy of the *entrée*, one is ready for subdued complexities. The *flûte* and *cor anglais* garnish the main body of strings. The melancholy second movement is evocative of the sacrificial rôle of lamb.

Salade Endive au Noix

Trois Chansons: Debussy. Like Duruflé, Debussy creates an air of simplicity masking great intricacy of technique in these settings of poems by Charles d'Orleans. A crisp salad spiced by the crunch of walnuts.

Fromage de Brie

Cantique de Jean Racine: Fauré. Simple and lovely: a melody by Fauré, a cheese after a banquet.

Framboises aux Kirsch

Trois Chansons de la Renaissance: le Jeune, Sermisy, Passereau. Raspberries in a cherry distillate from the Vosges — a delicate but heady conclusion.

(Café Filtre et Remy Martin Napoleon — a great cognac from the heart of the Champagne district and coffee)

Au Revoir.

ROGER WAGNER, the dynamic director of the Los Angeles Master Chorale, was born in LePuy, France. His father was organist at the Cathedral at Dijon and exposed his son at an early age to the beauty of great church music. When Roger was seven years old, the Wagner family came to the United States and settled in Los Angeles. When he was in his teens, Wagner returned to France, spending five years studying in Paris and completing his undergraduate work in music at the College of Montmorency as well as engaging in detailed research on church music at Dijon and Lyon and making the 1936 Olympic finals — French team (decathlon). Returning to Los Angeles in 1937, Wagner was engaged as music director of St. Joseph's Church in Los Angeles, a post he held for twenty-seven years. This marked the beginning of a cycle of events that led eventually to the formation of the Roger Wagner Chorale. With a group of twelve members as a nucleus, Wagner within three years had selected and molded fifty voices into the world-famous group that bears his name. The list of Roger Wagner's activities embraces every field of musical endeavor. He has toured virtually every state in the country, as well as twenty-seven other countries. He has recorded for twenty years, and his vocal arrangements have also been published for many years. On the recent occasion of the twenty-fifth anniversary of the Roger Wagner Chorale, he received congratulatory messages from the President of the United States and other dignitaries as well as musical luminaries including Leonard Bernstein, Eugene Ormandy, and Dave Brubeck. He was recently made a Commander in the gourmet society known as the TASTEVIN.

LOS ANGELES MASTER CHORALE. A dream was realized when the Los Angeles Master Chorale was established. This 100-voice professional group, with Roger Wagner as Music Director, is a resident group of the Music Center and is sponsored by the Southern California Choral Music Association. It is in its eighth season of presenting choral masterworks in the Dorothy Chandler Pavilion of the Music Center and appears frequently with the Los Angeles Philharmonic. There is much choral music of a more intimate nature that is most fittingly performed with a smaller group of singers. For this reason, a carefully selected group of singers has been extracted from the main chorale to perform this repertoire.

NEXT CHAMBER MUSIC CONCERT

Monday, April 10, 8:00 P.M.

Roger Wagner will direct the Master Chorale Chamber Singers in an outstanding program of German choral works. Music will range from the Baroque period (including works by J. S. Bach) to the present time.

Mark Taper Forum of the Music Center

1971/72 SEASON FINALE

BEETHOVEN'S "MISSA SOLEMNIS"
Sunday, April 16, 7:30 P.M.

Dorothy Chandler Pavilion of the Music Center
ROGER WAGNER, conducts

LOS ANGELES MASTER CHORALE WITH THE DEBUT ORCHESTRA of the Young Musicians Foundation and outstanding soloists.